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METROPOLITAN MUSEUM OF ART.

HANDBOOK No. 8.

The Vanderbilt Collection

OF

DRAWINGS,

IN THE

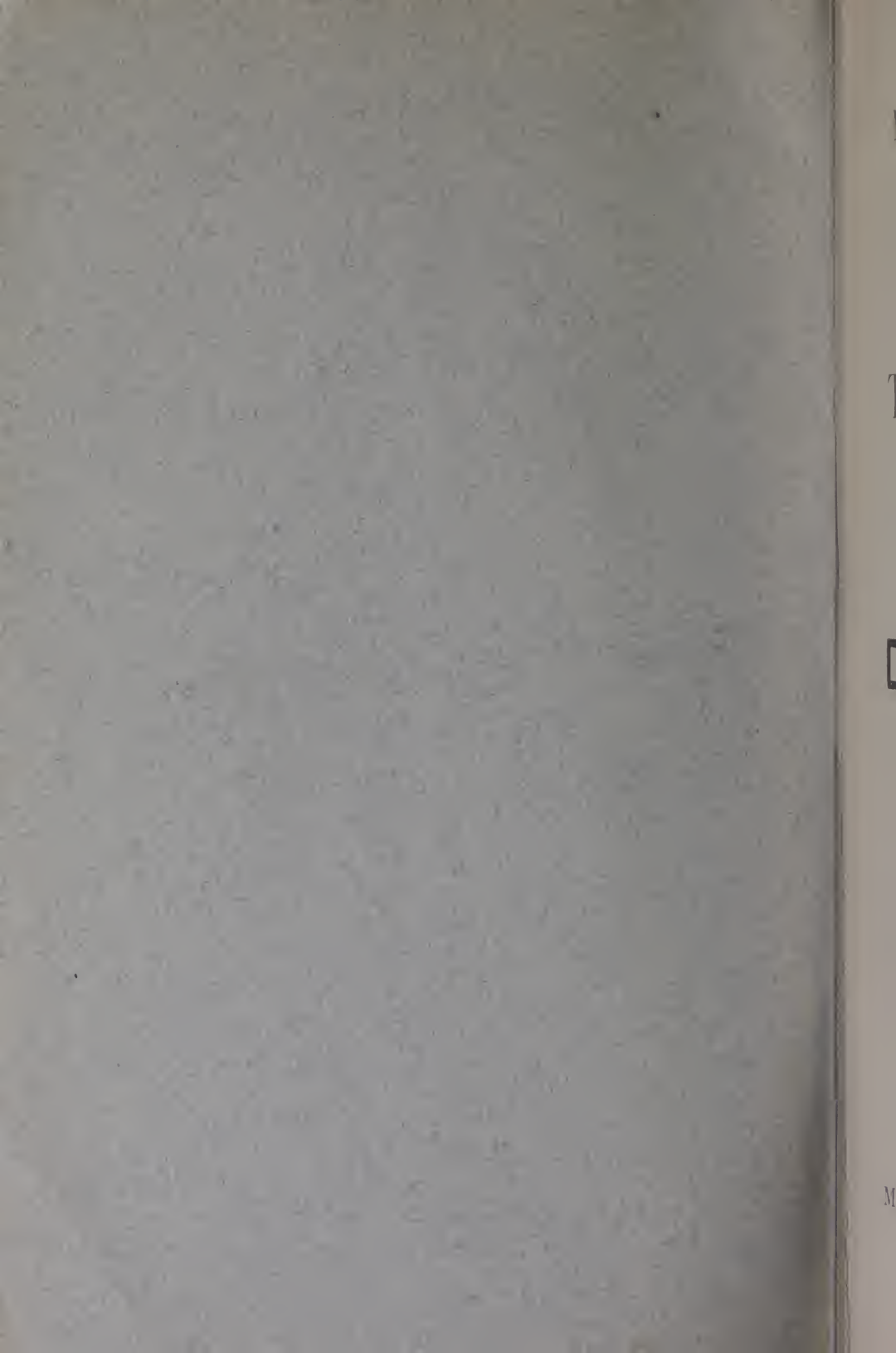
EAST GALLERIES.

(FIRST EDITION.)

PUBLISHED BY THE
METROPOLITAN MUSEUM OF ART.

MAY, 1891.

RHODE ISLAND
SCHOOL OF
DESIGN.



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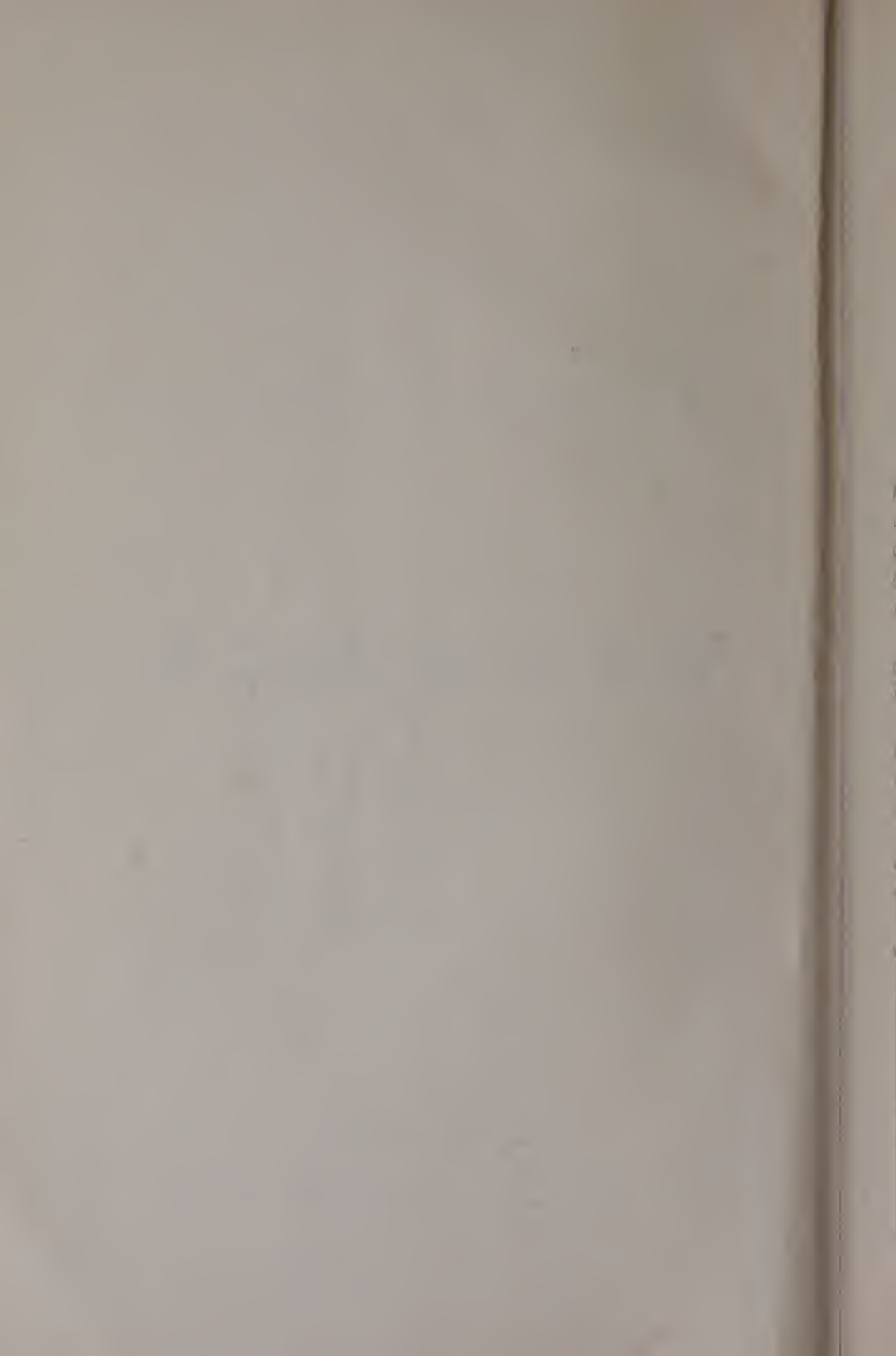
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INTRODUCTORY NOTE.

This collection was begun in the latter part of the last century by Count Maggiori, of Bologna, a learned scholar and connoisseur, and a member of the Academy of Sciences in that city. It has gradually been increased by additions from the celebrated collections of Signor Marietta, Professor Angelini, Doctor Guastalla and Mr. James Jackson Jarves, our Vice-Consul at Florence.

In 1880, it was purchased from the latter gentleman and generously presented to the Museum by MR. CORNELIUS VANDERBILT, one of its Trustees.

The attributions of authorship and the division into schools are by former owners, while a general chronological sequence in each school was attempted here. The practical difficulties in carrying out this plan, however, were so great that it was abandoned in some cases. In choosing a method of displaying the collection, the aim was to give all possible facilities for study and copying and yet to prevent handling.

The next edition of the handbook will probably contain an essay upon the period of Italian painting illustrated by this collection.

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BY

CASES AND SCHOOLS.

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CATALOGUE.

CASE I. ROMAN SCHOOL.

1. SCHOOL OF RAPHAEL.—**Figure Studies.**
2. RAFFAELLO SANZIO, (born Urbino, 1483; died Rome, 1520; first studied with Perugino [see No. 172]; 1501, assistant of Pinturicchio at Siena; about 1504 visited Florence and saw works of Michael Angelo [see No. 27], of Leonardo [see No. 174], and of older masters; especially influenced by Masaccio [see No. 22]; about 1508 summoned to Rome for work upon the Vatican; employed there until his death; principal works there, though many smaller pictures elsewhere;—the most symmetrically developed of all painters; extremely fertile in design, rapid and accurate in execution, and thoroughly graceful and poetic in sentiment; inspired a host of followers and imitators.) **Figure of Man with outstretched arms about to plunge downward.**
3. RAPHAEL.—**Group in the Massacre of the Innocents.**
4. SCHOOL OF RAPHAEL.—**Soldier Pursuing a Man in a Crowd.**
5. GIOVANNI FRANCESCO PENNI, called IL FATTORE, “the apprentice;” (b. Florence, 1488; d. Rome, 1528; early settled in Rome; pupil of Raphael became his steward, and, with Giulio Romano, was made joint-heir of his estate and charged with completing his unfinished works;—close imitator of Raphael; so few of his works remain that his own ability cannot be determined.) **The Virgin and Child.**
6. SCHOOL OF RAPHAEL.—**Nude Figure Looking Upward.**
7. GIULIO ROMANO, (painter and architect; b. Rome, 1492, d. 1546; favorite pupil of Raphael; his joint-heir with G. F. Penni [see No. 5]; rebuilt and decorated the Palace at Mantua, which was his greatest work both in painting and architecture; prevented by death from becoming architect of St. Peter’s;—excelled in battle-scenes; had somewhat of Michael Angelo’s grand style, but was sometimes too harsh and violent in his designs.) **Nude Figure with Cloak.**
8. GIULIO ROMANO.—**A Battle.**
9. SCHOOL OF RAPHAEL.—**An Athlete.**
10. SCHOOL OF RAPHAEL.—**Saint and Three Children.**
11. MARCO ANTONIO RAIMONDI, (engraver; b. Bologna, 1487-8, d. about 1539; pupil of Francesco Raibolini [Bolognese, 1450-1518]; attracted Raphael’s notice; employed by him and by Giulio Romano to engrave their works;—style excellent; imitated Andrea Mantegna [see No. 167], and afterwards Dürer [see No. 446.]) **St. Paul Preaching at Athens.** (After Raphael’s cartoon, now in England.)

12. GIOVANNI FRANCESCO PENNI.—After a Battle or a Plague.
13. GIULIO ROMANO.—Page Presenting Wine.
14. SCHOOL OF RAPHAEL.—Two Female Figures.
15. GIULIO ROMANO.—A Cavalry Skirmish.
16. SCHOOL OF RAPHAEL.—Figures.
17. MATURINO, (b. Florence, 1490, d. Rome, ? 1527-8; scholar and assistant upon details of Raphael; fellow-student of antiques with Polidoro [see No. 56], and his intimate friend and business partner; after Polidoro the most graceful and popular decorator of his time.) **Warriors Fighting from the Back of an Elephant.**
18. M. A. RAIMONDI, [see No. 11.] **Composition for a Spandrel.**
19. SCHOOL OF RAPHAEL.—Soldiers Running with Ropes.

CASE II. FLORENTINE SCHOOL.

- 20, 21. ANTONIO POLLAJUOLO, (sculptor, painter, engraver; b. Florence, 1433, d. 1498; with his brother Pietro educated by his father as goldsmith; studied modeling and casting under Ghiberti [see No. 111]; assisted upon famous Ghiberti Gates in Church of S. Giovanni; studied painting under his brother Pietro [1428-1498]; the Pollajuoli said to have been the first Italians to practice human dissection for art study;—strongly influenced by training in plastic work and by study of the antique; the first to use oil instead of tempera as a vehicle.) **Nude Youths Leaning on Staves.**
22. TOMMASO DA S. GIOVANNI, called IL MASACCIO, "the dirty fellow," (b. Val d'Arno, near Florence, 1402, d. about 1440; name taken from his slovenly habits; studied under Masolino da Panicale [Florentine, 1378-1415] and Brunelleschi [see No. 561], from works of Ghiberti [see No. 111] and Donatello [Florentine, 1383-1466], and from antiques at Rome;—began a revolt against rigidity and conventionality, seeking greater naturalness, more skillfully chosen attitudes, and better reasoned draperies; called one of the Fathers of Painting, both for his distinct advance upon previous styles and because many of his successors, particularly Raphael, formed their styles by studying his.) **Ecce Homo!—the Dead Christ Supported by two Cherubs.**
23. ANDREA VANNUCCHI, called DEL SARTO, "the tailor's son," (b. Florence, 1487, d. 1531; began under a goldsmith and engraver of little repute; then a pupil of Piero di Cosimo [Florentine, 1441-1521]; learnt most from works of Masaccio [see No. 22], Ghirlandajo [Florentine, 1449-1495], Leonardo [see No. 174], Michael Angelo [see No. 27], and Raphael [see No. 2]; extensively employed in Italy; 1518, invited to France, but soon returned; died in poverty and despair;—often called "the Faultless," because with a marked command of technique he unites a certain grace and intelligibility which are very pleasing;

represents the maturity of the Florentine school in beauty and perfection of work, but lacks earnestness and sublimity.) **Bishop and Saint.**

24. ANDREA DEL SARTO.—**Monk and Soldier.**
25. ANDREA DEL SARTO.—**Old Man with Staff.**
26. ANDREA DEL SARTO.—**Youthful Head.**
27. MICHELE ANGELO BUONARROTTI, (fresco-painter, sculptor, architect, poet; b. Castel Caprese, Tuscany, 1475, d. Rome, 1563; first studied under Ghirlandajo [Florentine, 1449-1493], but soon outgrew him; 1489, began careful study of antiques gathered by Lorenzo de Medici; patronized by Lorenzo till his death; 1505, summoned to Rome by Julius I. to decorate ceiling of Sistine Chapel; engaged in Rome till his death;—a solitary giant in art-history, remarkably precocious, of original and daring imagination; unrivalled in anatomical knowledge; harassed and saddened by the licence, intrigue and injustice of his times; character and imagination developed more upon their gloomier sides.) **Man Seated on the Ground and Looking Upward.**
28. ANDREA DEL SARTO, [see No. 23.]—**Landscape.**
29. GIULIANO BUGIARDINI, (b. Florence, 1471, d. 1554; first studied under Bartoldi, an insignificant sculptor; then a comrade of Michael Angelo in the Medici Gardens [see No. 27]; a successful imitator and portrait-painter.) **A Warrior Flinging Himself Forward.**
30. JACOPO CARRUCCI DA PONTORMO, (b. Pontormo, 1493, d. 1558; pupil of Leonardo [see No. 174], Piero di Cosimo [Florentine, 1441-1521], M. Albertinelli [Florentine, 1475-1520], and Andrea del Sarto [see No. 23], the latter of whom he assisted;—good portrait-painter, but late in life undertook to imitate Dürer [see No. 446], and in consequence his most extended work, a series of frescoes, upon which he labored eleven years, was a complete failure, and was subsequently destroyed.) **Vestal Virgin with Jar of Sacred Fire in her Lap.**
31. BACCIO DELLA PORTA, called FRA BARTOLOMMEO, (b. Florence, 1476-7, d. 1517; began under Piero di Cosimo [Florentine, 1441-1521], but derived certain characteristics from Flemish masters and from Leonardo [see No. 174]; admirer of Savonarola, and in 1500, after his death, a Dominican, whence his common name; 1509-17, partner of his early comrade, Albertinelli [Florentine, 1475-1520];—upheld the then new method of oil-painting; the best colorist of his school; exquisitely graceful, dignified and well balanced, but limited in imagination and feeling.) **Woman and Child Kneeling.**
32. FRA BARTOLOMMEO.—**The Holy Family.**
33. FRA BARTOLOMMEO.—**The Virgin and Child.**
34. ANDREA DEL SARTO, [see No. 23.]—**Landscape.**
35. BACCIO BANDINELLI, (painter, sculptor; b. 1487, d. 1559; studied sculpture under Francesco Rustici [Sienese, 1595-1625]; turned

to painting in hope of excelling Michael Angelo;—good designer; noted for bass-reliefs.) **Seated Satyr, with head of same enlarged.**

36. ANDREA DEL SARTO.—**Man Seated, Writing on his Knee.**
37. ANTONIO TEMPESTA, (painter, engraver; b. Florence, 1555, d. 1630; pupil of Santo di Titi [see No. 71] and of Giovanni Stradano [Flemish-Florentine, 1536-1605];—enormously fertile; excelled in cavalry skirmishes; painted history and landscape, besides doing much decorating; works usually quite small; produced a multitude of etchings of mythological and sacred subjects.) **A Martyrdom by Impaling.**
38. BACCIO BANDINELLI, [see No. 35.]—**A Hunter.**
39. ANDREA DEL SARTO, [see No. 23.]—**Landscape.**
40. MICHAEL ANGELO, [see No. 27.]—**Heads of Four Demons.**
41. BACCIO BANDINELLI, [see No. 35.]—**Nude Figure, Seated.**
42. SCHOOL OF MICHAEL ANGELO, [see No. 27.]—**Statue in Niche.**
43. BENVENUTO CELLINI, (sculptor, medalist; b. Florence, 1500, d. 1570; studied metal-working under Marcone, a goldsmith, seal-engraving under Lautizio; also medal-making and enameling;—displayed from the first much originality and force; author of treatise on sculpture.) **Neptune in his Car.**
44. ANTONIO TEMPESTA, [see No. 37.]—**A Group.**
45. SCHOOL OF MICHAEL ANGELO.—**Prophet with Book.**
46. SCHOOL OF MICHAEL ANGELO, [see No. 27.]—**The Crucifixion.**
47. ANTONIO TEMPESTA, [see No. 37.]—**A Skirmish.**
48. FRANCESCO DI ROSSI DI SALVIATI, (b. Florence, 1510, d. Rome, 1563; fellow-student of Vasari [see No. 580] under Andrea del Sarto [see No. 23], and Baccio Bandinelli [see No. 35];—restless and quarrelsome; of considerable fertility, learning and skill; works scattered everywhere in northern Italy.) **The Descent from the Cross.**
49. SCHOOL OF MICHAEL ANGELO.—**Studies of Three Heads.**

CASE III. ROMAN SCHOOL, (*continued from Case I.*)

50. GIULIO ROMANO, [see No. 7.]—**The Massacre of the Innocents.**
51. NICCOLO DELI' ABATI, (b. Modena, 1512, d. Paris, 1571; pupil of sculptor Antonio Begarelli [Modenese, 1499-1565], perhaps of Correggio [see No. 173]; after acquiring high reputation at Modena. invited to Bologna; there admired by the Caracci [see Nos. 224, 225, 254]; principal assistant of Primaticcio [see No. 222] at Fontainebleau;—skillful and facile, rather than masterly.) **Triumph of Neptune.**

52. GIULIO ROMANO, [see No. 7].—**Soldiers and Leopards.**
53. SCHOOL OF GIULIO ROMANO.—**Cavalry Battle.**
54. FRA SEBASTIANO LUCIANO, called DEL PIOMBO, "of the leaden seal;" (b. Venice, 1485, d. Rome, 1547; studied under the aged Giovanni Bellini [Venetian, 1432-1512] and under Giorgione [see No. 352]; developed first as portrait-painter; invited to Rome by Agostino Chigi to work upon his palace, now the Farnesina; feeling his inferiority to Raphael, studied under Michael Angelo, who is said to have furnished him designs; commissioned for companion-piece to the Transfiguration of Raphael; the two pictures exhibited together; after Raphael's death, the most distinguished painter in Rome;—coloring very beautiful, but design weak and execution irresolute.) **A Birth-Scene.**
55. SCHOOL OF RAPHAEL, [see No. 2].—**Two Nude Athletes.**
56. POLIDORO CALDARA DA CARAVAGGIO, (b. Caravaggio, 1495, murdered, Sicily, 1543; very poor; went to Rome and carried mortar for artists in the Vatican; tried imitating Raphael's designs with enough success to become his pupil; persistent student of the antique; painted friezes accompanying Raphael's works in the Vatican; executed many frescoes with his friend Maturino [see No. 17]; 1527, driven from Rome to Naples and Sicily by the Spanish invasion; got employment in Naples through Andrea del Sarto [see No. 23]; murdered for a paltry sum of money.) **Historical Scene.**
57. POLIDORO DA CARAVAGGIO.—**The Rape of the Sabines.**
58. POLIDORO DA CARAVAGGIO.—**Sack of a City.**
59. PIERINO BUONACCORSI, called DEL VAGA, after one of his teachers, (b. near Florence, 1509, d. Rome, 1547; early placed under Ghirlandajo [Florentine, 1435-1560]; 1515, taken to Rome by del Vaga; introduced to Giulio Romano [see No. 7] and G. F. Penni [see No. 5]; finally admitted to Raphael's school; assisted Raphael, Giovanni da Udine [see No. 545], Giulio, Penni and Polidoro [see No. 53]; 1527, driven to Genoa by sack of Rome by the Spaniards; there employed on the Palazzo Doria; later returned to Rome and was extensively patronized;—had great versatility and some of Raphael's power and spirit, but to make money contented himself with providing designs for assistants to execute.) **Christ and the Woman of Samaria.**
60. POLIDORO DA CARAVAGGIO, [see No. 56].—**Roman Scene.**
61. GIULIO ROMANO, [see No. 7].—**Waiting at the Gates.**
62. PIERINO DEL VAGA.—**Historical Scene.**
63. GIULIO ROMANO.—**Historical Scene.**
64. PIERINO DEL VAGA.—**Christ Carrying the Cross.** (After Raphael.)
65. SCHOOL OF RAPHAEL, [see No. 2].—**The Sacrifice of Noah.**

CASE IV. FLORENTINE SCHOOL, (*continued from Case II.*)

66. MICHAEL ANGELO, [see No. 27.]—**Head for a Statue.**
67. UNKNOWN, (16th century.)—**The Virgin and Child, with two Saints Kneeling.**
68. SALVIATI, [see No. 48.]—**Copy of Michael Angelo's Last Judgment in the Sistine Chapel.**
69. FEDERICO ZUCCARO, (b. S. Angiolo in Vado, 1543, d. Ancona, 1609; studied under his brother Taddeo [see No. 84]; his assistant and successor; traveled throughout Italy, France, Spain, Flanders and England; painted domes of church of Sta. Maria de' Fiori at Florence, and of the Cappella Paolina at Rome;—displayed much talent, but fell into extravagances and mannerisms; in imitation of Vasari [see No. 589], wrote a treatise upon art, of little value.) **Christ in the Garden.**
70. BENVENUTO CELLINI, [see No. 43.]—**A Vase.**
71. SANTO DI TITI, (painter, architect; b. Citta S. Sepolcro, 1538, d. 1603; pupil of Agnolo Bronzino [see No. 78], Cellini [see No. 43], and Bandinelli [see No. 41]; employed at Rome and Florence;—conscientious and graceful, but without special originality or depth; "freshness and health" of his faces remarked by Lanzi.) **Child's Head.**
72. ANTONIO TEMPESTA, [see No. 37.]—**A Duel.**
73. FEDERICO ZUCCARO, [see No. 69.]—**Christ in the Garden.**
74. PONTORMO, [see No. 30.]—**The Expulsion from Eden.**
75. PONTORMO.—**Female Figure Looking Upward.**
76. BERNARDINO BARBATELLI, or POCETTI, (b. Florence, 1548, d. 1612; pupil of Michele di Ridolfi [Florentine, flourished about 1550]; painted history, but most successful in decorative work; rich and graceful in composition.) **Design for Ceiling.**
77. ANTONIO TEMPESTA, [see No. 37.]—**Lot and his Daughters.**
78. AGNOLO BRONZINO, (b. Florence, 1511, d. 1580; pupil and imitator of Pontormo [see No. 30]; comrade of Vasari [see No. 580];—excelled in portraits.) **Descent of Christ into Hades.**
79. CRISTOFANO ALLORI, called BRONZINO, after his great-uncle Agnolo, (b. Florence, 1577, d. 1621; pupil of his father Alessandro [Florentine, 1535-1607] and of Santo di Titi [see No. 71];—original and powerful; considerably above the average of his time, but of such vicious habits that he painted little; good portraitist.) **Female Head.**
80. FRANCESCO ZUCCARELLI, (b. Pitigliano, 1702, d. Florence, 1788; studied successively under Paolo Anesi [Florentine, flourished about 1720], Morandi [Florentine, 1622-1717], and Pietro Nelli(?); began with history, but soon changed to landscape, for which he had much natural talent; 1752-73, in England; one of original members of

the Royal Academy; returning to Italy, lost all his savings; thus obliged to resume work in old age; name means "little pumpkin," hence pictures often marked with a pumpkin.) **Landscape.**

81. ANTONIO TEMPESTA, [see No. 37.]—**Europa Carried off.**
82. ANTONIO TEMPESTA.—**Two Female Figures with Angels above.**
83. GIOVANNI MANOZZI DA S. GIOVANNI, (b. S. Giovanni, near Florence, 1590, d. 1636; pupil of Matteo Roselli [Florentine, 1578-1650];—deserted his master's simple and finished style; tendency to extravagance; acquired a great reputation; incredibly prolific.) **The Flight into Egypt—the incident of the kind-hearted robber.**
84. TADDEO ZUCCARO, (b. S. Angelo in Vado, 1529, d. Rome, 1566; studied with his father, Ottaviano, and Pompeo da Fano, and afterwards under great difficulties at Rome; recognized as a pleasing artist; employed there and elsewhere;—agreeable and intelligible, but neither correct nor consistent; pictures merely collections of portraits with conventional figures added.) **A Royal Feast.**
85. ANTONIO TEMPESTA, [see No. 37.]—**The Flight into Egypt,—the rest in the wheat-field.**
86. ANTONIO TEMPESTA.—**Two Figures.**
87. ANTONIO TEMPESTA.—**Aeneas and Achates Entering Dido's Palace in a Cloud.**

CASE V. ROMAN SCHOOL, (*continued from Case III.*)

88. UNKNOWN.—**The Entombment.**
89. DANIELE RICCIARELLI DA VOLTERRA, (b. Volterra, 1609, d. Rome, 1566; pupil of Il Sodoma [see No. 153], Peruzzi [see No. 146], del Vaga [see No. 59], and Michael Angelo [see No. 27]; 1547-9, succeeded del Vaga as superintendent of public works in the Vatican; employed by Paul IV. to clothe nude figures in Angelo's Last Judgment; his greatest work, the Deposition from the Cross, in the Cappella Orsini in the Church of La Trinità dei Monti, was ranked only below Raphael's Transfiguration and Domenichino's Communion of St. Jerome; it was destroyed in the attempt to remove it from Italy.) **Ecce Homo!**
90. SCHOOL OF POLIDORO DA CARAVAGGIO, [see No. 56.]—**Mucius Scaevola Burning off his Hand before Porsenna.**
91. UNKNOWN.—**A Saint Reading.**
92. *Cavaliere* GIOVANNI LORENZO BERNINI, (painter, sculptor, architect; b. Naples, 1598, d. Rome, 1680; very precocious; genius observed and nourished from the first; astonishingly popular and sought for at Rome, in France and England; many works at Rome;

very ardent temperament;—developed an affected style which, though very influential, was also very short-lived.) **An Angel in Adoration.**

93. UNKNOWN.—**A Saint Healing the Sick.**
94. NICCOLO DELL' ABATI, [see No. 51.]—**A Roman Triumph.**
95. *Cavaliere* GIOVANNI LANFRANCO, (b. Parma, 1581, same day with Domenichino [see No. 209], d. Rome, 1648; early under Agostino Caracci [see No. 254]; studied Correggio's works carefully; then under Annibale Caracci [see No. 224] at Rome; very envious of Domenichino, whom he crowded out of several partially finished commissions; completed cupola of S. Andrea della Valle, begun by Domenichino, with surprising skill;—lacked sweetness and grace; negligent in execution, exuberant, but unreasoning in invention.) **Monk Reading.**
96. UNKNOWN, (late.)—**Virginus and Virginia. ?**
97. CARLO MARATTI, (b. Camurano, 1625, d. Rome, 1713; favorite pupil of Andrea Sacchi [Roman, 1599-1661]; persistent student of Raphael's style [see No. 2]; painted many Madonnas;—correct, elegant and pleasing, but negative and imitative.) **The Holy Family, Attended by Cherubs.**
98. UNKNOWN.—**Woman Kneeling.**
99. POMPEO BATONI, (b. Lucca, 1708, d. Rome, 1787;—once very popular, but of ordinary talent and slight education.) **Bull-Fight.**
100. ANDREA POZZO, (painter, architect; b. Trent, 1642, d. Vienna, 1709; educated by observing great works at Turin, Venice and Rome; a Jesuit, and much employed by his order; worked at Rome, Genoa and Vienna;—able and correct designer; excellent colorist; most facile in execution.) **St. Augustine and the Child on the Sea-shore.**
101. GIOVANNI CARLO LOTTI, or LOTH, (b. Munich, 1632, d. 1698; formed his style by studying the works of M. A. Caravaggio [see No. 313] and as pupil of Cav. Pietro Liberi [Venetian, 1605-1687]; painted mostly at Venice and Vienna; imitated Guercino [see No. 210] somewhat.) **The Sacrifice of Isaac.**
102. UNKNOWN.—**Man Walking.**
103. UNKNOWN.—**Group of Heads.**
104. UNKNOWN.—**Four Men Arguing.**
105. PHILIP ROOS, called ROSA DA TIVOLI, (b. Frankfurt, 1655, d. Rome, 1705; sent to Italy by Landgrave of Hesse; eager student, confining his attention principally to rural scenes, designing entirely from nature, settled at Tivoli where his work could be easiest prosecuted;—a real genius, very successful with landscapes and cattle; ruined by dissipation.) **A Pastoral.**
106. GERARD HONTHORST, called GHERADO DALLE NOTTI, (b. Utrecht, 1592, d. Hague, 1660; pupil of Abraham Bloemart [Dutch.

1564-1647], but coming to Rome became an imitator of M. A. Caravaggio [see No. 313]; after a considerable stay in Italy, visited England, and finally settled at Hague;—nicknamed from his constant choice of night-scenes with their advantages for striking effects of chiaroscuro.) **The Adoration of the Shepherds.**

CASE VI. FLORENTINE AND ROMAN SCHOOLS, (*continued from Cases IV & V.*)

107. SALVIATI, [see No. 48.]—**Studies for Figure of Warrior.**
108. PONTORMO, [see No. 30.]—**Building a City.**
109. SCHOOL OF MICHAEL ANGELO, [see No. 27.]—**Prophetic Figures.**
110. UNKNOWN, (Roman School.)—**A Head.**
111. 112. LORENZO Ghiberti (?), (painter, sculptor; b. Florence, 1378, d. about 1455; taught drawing, modeling, and metal-casting by step-father Bartoluccio, goldsmith; 1398, driven from Florence by the plague to Rimini where he made some frescoes; competed for commission to make bronze doors of Florentine Baptistery; Ghiberti, Brunelleschi [see No. 561], and Donatello [Florentine sculptor, 1383-1466] were adjudged the work, but the two latter withdrew; labored about forty years upon the doors, which have excited universal admiration;—style still somewhat stiff, but growing towards vigor and grace.) **Groups.**
113. IL Rosso, (painter, architect; b. Florence, 1496, committed suicide, Paris, 1541; student of works of del Sarto [see No. 23], of Angelo [see No. 27], and of Parmegiano [see No. 171]; after achieving some success at Florence, removed to Rome, whence in 1527 he was driven to Volterra; visited Venice; finally settled in France; became superintendent of public works at Fontainebleau; killed himself through remorse for having unjustly suspected and prosecuted a friend for robbery;—gifted and original; tended to too great independence, and hence often passed from the grand to the extravagant; extremely polished and cultivated.) **Anatomical Study of the Human Figure.**
114. PIERINO DEL VAGA, [see No. 59.]—**Study for Statue.**
115. DANIELE DA VOLTERRA, [see No. 89.]—**Studies of Falling Figures.**
116. GOLGIO (?).—**Martyrdom.**
117. GIULIO ROMANO, [see No. 7.]—**The Madonna and Child.**
118. GUGLIELMO CACCIA, called IL MONCALVO, from a town where he long resided, (b. Montabone, in Piedmont, 1568, d. 1625; master unknown; successful at Milan, Pavia, and elsewhere; assisted and imitated by his two daughters;—style similar to Roman school.) **The Adoration of the Kings.**
119. UNKNOWN, (Roman School.)—**Soldier Carrying a Helmet.**

120. *Cavaliere* GIOVANNI PAOLO PANNINI, (b. Piacenza, 1691, d. about 1764; early went to Rome; studied under Pietro Lucatelli [Roman 1660-1741], landscape-painter; devoted himself to ruins of ancient buildings in Rome;—correct and graceful in design and execution.) **A Group of Ruins.**
121. PIETRO TESTA, called IL LUCCHESINO, from his birth-place, (painter and engraver; b. Lucca, 1617, drowned in the Tiber, 1650; probably began study under Pietro Paolini [Roman, 1603-1681]; afterwards under Domenichino [see No. 209] and Pietro da Cortona [see No. 591]; designed extensively from antique ruins;—very defective in many details, such as attitudes and chiaroscuro, but free and firm in drawing; female heads often very beautiful.) **Fortune's Wheel.**
122. UNKNOWN, (Roman School.)—**Antiope, one of the Amazons.**
123. NICCOLO DELL' ABATI, [see No. 51.]—**Storming a City.**
124. PIETRO TESTA, [see No. 121.]—**Joseph Sold by his Brothers.**
125. UNKNOWN, (Roman School.)—**The Massacre of the Innocents.**
126. ANDREA POZZO, [see No. 100.]—**Apollo Slaying the Python.**

CASE VII. SIENESE SCHOOL.

127. DOMENICO BECCAFUMI, called MICARINO, (painter, sculptor, engraver; b. Siena, 1484, d. 1549; tended sheep as a boy; receiving some instruction at home, sent to Rome to study master-pieces there; returning, acquired high fame; he designed the mosaic pavement of Cathedral of Siena.) **Festal Procession**, (see Nos. 129, 134 and 139.)
128. GIOVANNI PAOLO ROSETTI, (b. Volterra; flourished about 1568; nephew of Daniele da Volterra [see No. 89], with whom he studied; good historical painter.) **Aphrodite.**
129. DOMENICO BECCAFUMI.—**Festal Procession**, (see Nos. 127, 134 and 139.)
130. DOMENICO BECCAFUMI.—**Roman Galleys.**
- 131, 132. DOMENICO BECCAFUMI.—**Studies of Drapery.**
133. *Cavaliere* FRANCESCO VANNI, (b. Siena, 1565, d. 1610; to Rome when 16 years old; studied under Giovanni de Vecchi [Roman, 1536-1614]; designed from the antique and from works of great masters; especially imitated Baroccio [see No. 140]; returned to Siena, visited Lombardy, studied at Parma; was employed both at Rome and Siena; though a close follower of Baroccio's general style, surpassed him in the accuracy and spirit of many details.) **St. Agatha, with the Shears and Palm.**
134. DOMENICO BECCAFUMI, [see No. 127.]—**Festal Procession**, (see Nos. 127, 129, 139.)

135. *Cavaliere* FRANCESCO VANNI.—Head of a Man Asleep.
136. ANTONIO TEMPESTA, [see No. 37.].—Horses.
137. UNKNOWN, (perhaps Vanni [see No. 133.].)—Figure Holding Picture of the Madonna and Child.
138. UNKNOWN.—Soldier About to Stab a Woman.
139. DOMENICO BECCAFUMI, [see No. 127.].—Festal Procession, (see Nos. 127, 129, and 134.)
140. FEDERICO BAROCCIO, (painter, engraver; b. Urbino, 1528, d. 1612; sculptor's son; studied with Battista Veneziana; when 20 years old, to Rome, under patronage of Cardinal della Rovere; returned to Urbino four years later; afterwards paid second visit to Rome, executing several notable works;—elegant and graceful, resembling Correggio [see No. 173], but somewhat affected.) *Woman in Adoration.*
141. FEDERICO BAROCCIO.—Meeting of Mary and Elizabeth.
142. UNKNOWN, (late.).—The Virgin Enthroned.
143. UNKNOWN.—Study of Drapery.
144. UNKNOWN, (Modenese School.)

CASE VIII. SIENESE SCHOOL, (*continued from Case VII.*)

145. G. P. ROSETTI (?). [see No. 128.].—The Madonna Surrounded by Saints.
146. BALDASSARE PERUZZI DA SIENA, (painter and architect; b. Accaiano, near Siena, 1481, poisoned, Rome, 1536; taught by unknown master; at Rome the intimate friend of Raphael [see No. 2]; probably his comrade as pupil of Bramante [Roman architect, about 1450-1514]; —of very high rank; modesty prevented acquisition of just reputation during life-time; excellent architect; always hampered by poverty; poisoned by a rival.) *The Prophecy of the Tiburtine Sibyl.*
147. UNKNOWN, (probably Siense).—Martyrdom.
148. UNKNOWN.—Angels Carrying St. Catharine to Mount Sinai.
149. FEDERICO BAROCCIO, [see No. 140.].—The Annunciation.
150. FEDERICO BAROCCIO.—Studies of Heads.
151. *Cavaliere* FRANCESCO VANNI, [see No. 133.].—The Marriage of St. Catharine.
152. *Cavaliere* FRANCESCO VANNI.—The Annunciation.
153. *Cavaliere* GIOVANNI ANTONIO RAZZI, called IL SODOMA, probably by an error of copying for Il Sodona, (b. Vercelli, in Piedmont, about 1479, d. 1554; after study at home, formed style by examining Leonardo's works [see No. 174]; worked in the Vatican; pictures there

destroyed to make room for Raphael; best works at Siena;—style similar to Leonardo's, but of inferior dignity and power.) **Martyrdom of St. Sebastian.**

154. IL SODOMA.—**Chorus of Maidens.**
155. FEDERICO BAROCCIO, [see No. 140.]—**The Madonna and Child**
156. BALDASSARE PERUZZI, [see No. 146.]—**Roman Triumph.**
157. UNKNOWN, [possibly Vanni, (see No. 133.)]—**St. Agnes.(?)**
158. FEDERICO BAROCCIO.—**A Votive Madonna.**
159. UNKNOWN.—**Two Saints in Adoration.**
160. FEDERICO BAROCCIO.—**Subject Doubtful.**
161. LORENZO COSTA, (b. Ferrara, d. 1530; pupil of Francesco Francia [Bolognese, 1450-1517], whose style he copied.) **Adoration of the Madonna.**
162. UNKNOWN, (Ferrarese School.)—**Forging Armor.**
163. PIETRO DAMINI, (b. Castelfranco, 1592, d. 1631; aroused high expectations by early work, but died without becoming great; style elegant, but changeable.) **Three Saints in Adoration.**
164. UNKNOWN, (Ferrarese School.)—**Figures.**
165. FEDERICO BAROCCIO, [see No. 140.]—**The Annunciation.**
166. UNKNOWN, (Sienese School.)—**Historical Scene.**

CASE IX. SCHOOLS OF PARMA, MANTUA, PERUGIA, ETC.

167. *Cavaliere* ANDREA MANTEGNA, (painter, engraver; b. near Padua, 1431, d. Mantua, 1506; drover's son; noticed, instructed and adopted by Francesco Squarcione [Paduan, 1394-1474]; first public work in 17th year; carefully studied antiques collected by Squarcione, neglecting nature; afterwards strove to supply this deficiency; best works at Mantua.) **Design for one compartment of The Triumph of Julius Cæsar.** (The Triumph of Cæsar was a series of nine pictures originally painted for the Palazzo di San Sebastiano at Mantua; their great excellence gained Andrea the honor of knighthood; they were carried off at the sack of the city by the Germans, subsequently brought to England, and are now lodged at Hampton Court in a very dilapidated condition.)
168. UNKNOWN, (School of Parma.)—**Rustic Scene.**
169. SCHOOL OF ANDREA MANTEGNA, [see No. 167.]—**Judith and the Head of Holofernes.**
170. ANDREA MANTEGNA, [see No. 167.]—**Roman Scene.**
171. GEROLAMO FRANCESCO MARIA MAZZOLA, or MAZZUOLI, called IL PARMEGIANO or PARMEGININO, (b. Parma, 1503, d. Casal-

maggiore, 1540; educated by uncles Michele and Filippo; early work entirely after Correggio [see No. 173]; when 20 years old, to Rome for study; driven to Bologna by sack of 1527; thence to Parma; died of disappointment occasioned by financial difficulties growing out of his excessive taste for alchemy;—graceful and lovely in the extreme; sacrificed everything to obtain charming expression in grouping, outline, color and detail.) **Medea** (?).

172. PIETRO VANNUCCI, called PERUGINO, (b. near Perugia, 1446, d. 1524; being very poor, probably studied at Perugia with Benedetto Bonfigli [Perugian, 1420-after 1500]; invited to Rome to work in Sistine Chapel;—somewhat stiff and conventional, yet presaging the greater freedom of later times.) **Angels.**
173. ANTONIO ALLEGRI DA CORREGGIO, (b. Correggio, near Modena, 1494, d. 1534; probably had little instruction, yet rapidly attained skill and power; traveled very little, probably never in Rome;—grand and beautiful; the first master of foreshortening; chiaroscuro and coloring excellent; design broad and noble.) **The Nativity.**
174. LEONARDO DA VINCI(?), (painter, architect, engineer, physicist, musician, poet; b. Vinci, on the Arno, 1452, d. Paris, 1519; pupil of Andrea Verrochio [Florentine, 1432-1488]; displayed extraordinary abilities from youth; 1494, invited to Milan by the Duke, and employed successively as architect, engineer and painter; 1500, driven by defeat of his patron by the French to Florence; there engaged in a memorable rivalry with Michael Angelo [see No. 27]; 1513, visited Rome; invited thence to France, where he died;—inimitable in combination of grandeur and strength of conception with accurate delicacy of handling; a great master in expression of thought and character.) **Studies of Woman with Candle, and of a Head.**
175. BERNARDINO LUINI (?), (b. Luino, near Lago Maggiore, about 1460, d. after 1530; remarkably close imitator, and probably pupil of Leonardo [see No. 174]; immense confusion from similarity of their styles.) **A Feast,—perhaps the Marriage at Cana.**
176. LEONARDO DA VINCI (?), [see No. 174.]—**A Head.**
177. IL PARMEGIANO, [see No. 171.]—**La Pieta.**
178. BERNARDINO LUINI, (see No. 175.)—**The Scourging of Christ.**
179. SCHOOL OF CORREGGIO, [see No. 173.]—**The Holy Family.**
180. UNKNOWN, (School of Parma.)—**The Virgin and Child, with St. Anna.**
181. IL PARMEGIANO, [see No. 171.]—**Group of Three Figures.**
182. IL PARMEGIANO.—**Skirmish.**
183. LUCA CAMBIASO, (b. Genoa, 1527, d. Madrid, 1585; pupil of his father, Giovanni [Genoese, 1495-?]; studied assiduously at Florence

and Rome; 1583, invited to Spain to work upon the Escorial;—very rapid, but correct; versatile, spirited, pleasing.) **Christ Bound.**

184. PIETRO PERUGINO, [see No. 172.]—**Heads of Two Saints.**

185. LUCA CAMBIASO, [see No. 183.]—**Mother and Children.**

186. IL PARMEGIANO, [see No. 171.]—**Madonna and Child Enthroned.**

187. GAUDENZIO FERRARI, (b. Valdugia, in the Milanese, 1484, d. 1550; pupil of Perugino [see No. 172], Stefano Scotto [Milanese, flourished about 1600], and Luini [see No. 175]; learned most from Leonardo's works [see No. 174], and from assisting Raphael at Rome;—original in choice of attitudes; superior to his school in design and color.) **The Entombment.**

CASE X. SCHOOLS OF PARMA, MANTUA, ETC., (*continued from Case IX.*)

188. CORREGGIO, [see No. 173.]—**Subject doubtful.**

189. ERMENIGILDO LODI, (flourished about 1615; prominent pupil of Cavaliere G.B. Trotti [Cremonese, 1555-after 1607.]) **Prison Scene.**

190. PELLEGRIO PIOLA, (b. Genoa, 1617, murdered, 1640; master not known; resembles Ludovico Caracci [see No. 225]; probably killed by a rival.) **Vulcan Giving Arrows to Cupid.**

191. ALESSANDRO BONVICINO, called IL MORETTO, "the tawny," (b. Brescia, 1514(?), d. 1564; taught by Titian [see No. 339], whom he imitated in many respects;—heads very graceful; devotional attitudes good; coloring fresh.) **St. Margaret and the Dragon.**

192. IL MORETTO, [see No. 191.]—**The Madonna and Child Enthroned, with St. Agatha and Lucia.**

193. CORREGGIO, [see No. 173.]—**The Adoration of the Shepherds.**

194. CORREGGIO.—**Boys Dancing.**

195. CORREGGIO(?).—**Four Cherubs.**

196, 197, 198, 200, 201, 203, 206, 207. Conte GIORGIO DURANTE, (b. Brescia, 1683, d. 1755;—famous for accurate and tasteful representations of flowers and animals) **Birds.**

199. UNKNOWN, (School of Cremona.)—**The Madonna and Child Enthroned.**

202. DONATO CRETÌ, (b. Cremona, 1671, d. Bologna, 1749; studied under Lorenzo Passinelli [Bolognese, 1629-1700];—imitated Simone Cantarini [Pesaro, 1612-1648];—without originality; coloring harsh; suffered for thirty-six years from insomnia.) **Endymion.**

204. GIOVANNI BENEDETTO CASTIGLIONE, (painter, engraver; b. Genoa, 1616, d. 1670; pupil of G. B. Paggi [Genoese, 1554-1629] and of Giovanni Andrea de Ferrari [Genoese, 1598-1669]; traveled and painted throughout Italy; attempted various classes of subjects, but most famous for rural scenes and for animals; picturesque, accurate and spirited.) **Studies of Animals' Heads.**
205. *Conte* GIORGIO DURANTE, (see No. 196.)—**Mouse.**
208. SCHOOL OF LUINI, (see No. 175.)—**The Scourging of Christ.**

CASE XI. BOLOGNESE SCHOOL.

209. DOMENICO ZAMPIERI, called DOMENICHINO, (b. Bologna, 1581, d. 1641; studied with success at school of the Caracci [see Nos. 224, 225 and 254] with Albani [see No. 273]; traveled for study; finally to Rome; there assisted Annibale Caracci [see No. 224], besides undertaking commissions; driven from Rome to Bologna by hatred of rivals, especially of Lanfranco [see No. 95]; again invited to Rome and extensively employed;—admirable landscapist; in expression of character second only to Raphael [see No. 2]; in all respects great.) **St. Peter Released from Prison.**
210. GIOVANNI FRANCESCO BARBIERI, called GUERCINO, "squint-eye," (b. Cento, near Ferrara, 1590, d. 1666; began very young; had little instruction; probably studied works of Ludovico Caracci [see No. 225];—had three styles; first imitated harsh contrasts of M. A. Caravaggio [see No. 313], then, after visiting Bologna, Venice, Rome, displayed great beauty of color and mastery of foreshortening, chiaroscuro, and relief, though without corresponding power and grace of conception; finally, after Guido Reni's death [see No. 212], in seeking to imitate his sweetness, lapsed into weakness.) **Three Children's Heads.**
211. GUERCINO.—**Man Stabbing Himself.**
212. GUIDO RENI, (b. Bologna, 1575, d. 1642; musician's son; pupil first of Denis Calvart [Bolognese, 1555-1619], and then at school of the Caracci [see Nos. 224, 225, 254], becoming favorite scholar of Ludovico; set himself to overcome popular taste for bizarre works of M. A. Caravaggio [see No. 313]; obtained reputation; invited to Rome with Albani [see No. 273]; at first favorably received, but soon aroused animosity of artists by repeated success; returned to Bologna; recalled thence to Rome by the Pope; after executing many great works, settled finally at Bologna, where his gaming propensities led him to sell poor work to raise money;—the artist of the charming, in outline, color, expression; heads, especially of women, have inimitable delicacy; depicted suffering or fear without sacrificing beauty.) **Cupid.**
213. GUIDO RENI, [see No. 212.]—**Figure Studies.**
214. GUERCINO.—**Death of a Saint.**

- 215. GUERCINO.—*Studies of Man Reclining.*
- 216. GUIDO RENI.—*Ecce Homo!*
- 217. GUERCINO.—*Peter Denying Christ.*
- 218. GUERCINO.—*Landscape.*
- 219. GUIDO RENI.—*Venus and Adonis.*
- 220. GUERCINO.—*Landscape.*
- 221. GUERCINO.—*Man Writing.*

CASE XII. BOLOGNESE SCHOOL, (*continued from Case XI.*)

- 222. FRANCESCO PRIMATICCIO, (b. Bologna, 1490, d. Paris, 1570; studied under Imocenzo da Imola [Bolognese, about 1490-about 1550], Bagnacavallo [see No. 250], and Giulio Romano [see No. 7]; assisted the latter on Palace at Mantua; invited to France to decorate Palace of Fontainebleau; succeeded Il Rosso [see No. 113] there; projected and executed an immense series of paintings, destroyed in 1738;—able and showy, but bombastic.) **Design for Frieze.**
- 223. PELLEGRINO TIBALDI, (painter, architect; b. Bologna, 1527, d. Milan, 1591; pupil of Bagnacavallo [see No. 250]; student of Vasari's works [see No. 580] and Michael Angelo's [see No. 27]; extensively employed at Rome by Cardinal Poggi; invited to Spain in 1586; succeeded Federico Zuccaro [see No. 69] at the Escorial;—diligent student of nature.) **Subject doubtful.**
- 224. ANNIBALE CARACCI, (b. Bologna, 1560, d. 1609; brother of Agostino [see No. 254], cousin of Ludovico [see No. 225]; carefully trained by the latter; studied works of all the great masters, especially those of Correggio [see No. 173]; invited to decorate Gallery of Farnese Palace at Rome; spent eight years there;—active imagination, great energy, consummate mastery of technic, strong tendency to the grandiose, combined with lack of mental refinement and knowledge resulting from dislike for literary study.) **Figure of a Man, from behind.** (Drawn on translucent paper; on the reverse the front of the same figure is drawn by following the lines of the back, so that both aspects of the figure in the given position are rendered.)
- 225. LUDOVICO CARACCI, (b. Bologna, 1555, d. 1619; educated in school of Prospero Fontana, [Bolognese, 1512-1597]; developed very slowly, through desire to avoid being satisfied with mere dexterity and pleasingness; indefatigable student of nature, and of great masters at Venice, Florence and Parma; founded and directed famous academy of painting at Bologna, in opposition to the prevalent careless manner of the time; inaugurated a new epoch of truthful and reflecting work; excellencies not obvious to chance observer, they comprise simplicity, harmony, dignity and deep rationality.) **Subject doubtful.**

- 226, 227, 228. PELLEGRINO TIBALDI, [see No. 223.]—Figure Studies.
229. FRANCESCO PRIMATICCIO, [see No. 222.]—Wand-Dance.
230. FRANCESCO PRIMATICCIO.—Subject Uncertain.
231. DOMENICHINO, [see No. 209.]—Christ before Pilate.
232. LUDOVICO CARACCI (?), [see No. 225.]—Horseman.
233. LUDOVICO CARACCI (?).—Death of Polyxena. (?)
234. FRANCESCO PRIMATICCIO, [see No. 222.]—Birds.
235. ANNIBALE CARACCI, [see No. 224.]—La Pietà.
236. SCHOOL OF THE CARACCIS, [see Nos. 224, 225, 254.]—Death of Lucretia. (?)
237. SCHOOL OF THE CARACCIS.—Figures.
238. POCETTI, [see No. 76.]—The Muse of History.
239. UNKNOWN.—Figure Studies.
240. SCHOOL OF THE CARACCIS.—Antony Giving the Library of Pergamos to Cleopatra.
241. UNKNOWN, (16th century.)—A Burial.
242. MICHELE ANGELO COLONNA, (b. near Ravenna, 1600, d. 1687; pupil of Gabrielle Ferrantino [Bolognese, flourished about 1590] and of I. Dentone [Bolognese, 1576-1632]; assisted the latter; invited to Madrid by Philip IV.) Historical Scene.
243. SCHOOL OF THE CARACCIS.—Figure Studies.
244. LUDOVICO CARACCI, [see No. 225.]—Figure Studies.
245. GIOVANNI DA BOLOGNA, (sculptor; b. Douals, France, 1524, d. 1605; early settled in Italy; imitated Michael Angelo [see No. 27.]) Figure Studies.
246. SCHOOL OF THE CARACCIS.—Figures.
247. SCHOOL OF THE CARACCIS.—Battle of the Titans.
248. ANNIBALE CARACCI, [see No. 224.]—Landscape.
249. PELLEGRINO TIBALDI, [see No. 223.]—Historical Scene.
250. BARTOLOMMEO RAMENGHI DA BAGNACAVALLLO, (b. Bagnacavallo, 1484, d. 1542; pupil of Francia [Bolognese, 1450-1517] and probably of Raphael [see No. 2]; perhaps assisted the latter; works admired by the Caracci.) St. Catharine.
251. SCHOOL OF DOMENICHINO, [see No. 209.]—Andromache, Priam and the Body of Hector.
252. GIOVANNI DA BOLOGNA, [see No. 245.]—Figure Studies.
253. UNKNOWN.—The Madonna and Child.

CASE XIII. BOLOGNESE SCHOOL, (*continued from Case XII.*)

254. AGOSTINO CARACCI, (painter, engraver; b. Bologna, 1558, d. Parma, 1601; goldsmith; persuaded by cousin Ludovico [see No. 225] to try painting; studied under Fontana [Bolognese, 1512-1597] and Passerotti [Bolognese, 1540-1595]; also at Parma and Venice with brother Annibale [see No. 224]; assisted Ludovico at Bologna and Annibale at Rome; although his literary culture was invaluable to latter's work, yet they soon separated, Agostino settling in Parma;—excellent engraver; eminently an artist in all he undertook.) **Study of Nude Male Figure, from behind.**
255. LUDOVICO CARACCI, [see No. 225].—**Historical Scene.**
256. ANNIBALE CARACCI, [see No. 224].—**Landscape.**
257. UNKNOWN.—**Study for Statue of Reclining Figure.**
258. PELLEGRINO TIBALDI, [see No. 223].—**Study of Nude Figure.**
259. AGOSTINO CARACCI, [see No. 254].—**St. Sebastian (?)**.
260. ANNIBALE CARACCI, [see No. 224].—**Landscape.**
261. ANNIBALE CARACCI.—**Aurora and Tithonus.**
262. SCHOOL OF THE CARACCIS.—**Landscape.**
263. UNKNOWN.—**Group of Women.**
264. GIOVANNI DA BOLOGNA, [see No. 245].—**St. Sebastian.**
265. PELLEGRINO TIBALDI, [see No. 223].—**Sisyphus and Tantalus.**
266. DOMENICHINO, [see No. 209].—**Cherubs.**
267. DOMENICHINO.—**Mythological Scene.**
268. ANNIBALE CARACCI, [see No. 224].—**Saint in Ecstasy.**
269. UNKNOWN.—**Girl with Book.**
270. GIOVANNI DA BOLOGNA.—**Two Men Struggling.**
271. PELLEGRINO TIBALDI.—**Study of Female Figure.**

CASE XIV. BOLOGNESE SCHOOL, (*continued from Case XIII.*)

272. DOMENICHINO, [see No. 209].—**Landscape.**
273. FRANCESCO ALBANI, (b. Bologna, 1578, d. 1666; first under Denis Calvart [Bolognese, 1555-1619], then with Guido Reni [see No. 212] under Ludovico Caracci [see No. 225]; assisted Annibale Caracci [see No. 224] at Rome; gained high reputation; employed at various places;—sometimes called the Anacreon of painting, from choice of subjects; style soft and pleasing.) **The Toilet of Venus.**
274. UNKNOWN.—**Scene from Sacred History.**

275. GUIDO RENI, [see No. 212.]—**Group.**
276. FRANCESCO ALBANI, [see No. 273.]—**Decorative Group of Children.**
277. GUIDO RENI.—**Historical Scene.**
278. GUIDO RENI.—**The Crucifixion.**
279. UNKNOWN.—**A Miracle.**
280. MICHELE ANGELO COLONNA, [see No. 242.]—**Allegorical Figure with Wreath.**
281. FRATTA (?).—**Historical Scene.**
282. CARLO CIGNANI, (b. Bologna, 1628, d. Forli, 1719; began with Battista Cairo; then principal pupil of Albani [see No. 273]; studied also at Rome, Florence and Parma; founded Clementine Academy at Bologna; excited much jealousy and mean hostility; occupied nearly twenty years on dome at Forli;—in conception far readier than in execution; successful in blended coloring, in relief, and in grace of female figures) **Man and Boys.**
283. DOMENICHINO, [see No. 209.]—**A Martyrdom. (?)**
284. GUERCINO, [see No. 210.]—**Caricatures.**
285. FRATTA (?), [see No. 281.]—**Brigands.**
286. GUIDO RENI, [see No. 212.]—**Children Playing.**
287. GUIDO RENI.—**The Madonna and Child.**
288. FRANCESCO ALBANI, [see No. 273.]—**Figures, with Horse and Sheep.**
- 289, 290, 291, 292. STEFANO DELLA BELLA, (engraver; b. Florence, 1610, d. 1664; goldsmith's son; taught by Cantagallina [Bolognese, 1582—about 1630], who was also the master of Callot [see No. 483];—admirable engraver, clear, picturesque, spirited; accomplishes much with little.) **Studies of Horses.**
293. CARLO CIGNANI, [see No. 282.]—**Cardinal with Crucifix.**
294. UNKNOWN.—**The Holy Family, Attended by Angels.**
295. STEFANO DELLA BELLA, [see No. 289.]—**Historical Scene.**
296. UNKNOWN.—**Cain and Abel.**
297. GUERCINO, [see No. 210.]—**Man and Child.**
298. SERAFINO BRIZZI, (b. Bologna, 1684, d. 1737; eminent painter of court festivals.) **A Martyrdom.**

CASE XV. BOLOGNESE SCHOOL, (*continued from Case XIV.*)

299. GIOVANNI BATTISTA DISCEPOLI, called IL ZOPPO DI LUGANO, "the cripple of Lugano," (b. Lugano, 1590, d. 1660; pupil of Camillo Procaccini [Bolognese, 1546-1626];—good colorist.) **Joseph Sold by his Brothers.**
300. MICHELE ANGELO COLONNA, [see No. 280.]—**Angels in the Clouds,—a Ceiling Design.**
301. STEFANO DELLA BELLA, [see No. 289.]—**Studies of Horses.**
302. GUERCINO, [see No. 210.]—**Woman and Child.**
303. UNKNOWN.—**Mother and Child.**
304. MICHELE ANGELO COLONNA.—**Decorative Group.**
305. UNKNOWN.—**Ruins.**
306. BUONSIGNORI (?).—**Lot and his Daughters.**
307. ELISABETTA SIRANI, (b. Bologna, 1638, poisoned, 1664; taught by father, Giovanni Andrea Sirani [Bolognese, 1610-1670]; imitated Guido Reni [see No. 212] with success; left many large works all carefully finished;—refined and accurate in design, elegant in color; like Guido, most successful with Madonnas and Magdalens.) **The Holy Family.**
308. CARLO CIGNANI, [see No. 282.]—**Madonna and Child.**
309. UBALDO GANDOLFI, (b. Bologna, 1728, d. 1781; pupil of F. Torelli [Veronese, 1667-1748], Graziani [Bolognese, 1688-1765], and E. Lelli [Bolognese, about 1700-1766];—distinguished for academical designs.) **Study of Nude Figures.**
310. MICHELE ANGELO COLONNA.—**Studies of Angels on Clouds.**
311. GUIDO RENI, [see No. 212.]—**The Madonna and Child.**
312. UBALDO GANDOLFI, [see No. 309.]—**Study of Nude Figure.**

CASE XVI. NEAPOLITAN SCHOOL.

313. MICHELE AMERIGI ANGELO DA CARAVAGGIO, (b. Caravaggio, in the Milanese, 1569, d. Rome, 1609; mason's son; thus brought in contact with fresco painters; inspired to study nature by himself; style formed without instruction; visited Venice and studied Giorgione [see No. 352]; settled in Rome; inaugurated new and very popular style;—extremely realistic in expression; lights and shades distributed in extraordinary manner; very able, but extravagant and ungraceful.) **Youth Reading.**
314. JOSEF RIBERA, called LO SPAGNOLETTA, "the fine little Spaniard," (b. Xativa, Spain, 1589, d. Naples, 1656; studied first under Francisco Ribalta [Spanish, 1551-1628], then in Naples under M. A. Caravaggio [see No. 313]; also at Parma and

Rome;—imitated Caravaggio's bold style; chose harsh, terrible or disagreeable subjects, which were delineated with extreme fidelity; good portrait-painter.) **Dying Saint.**

315. LO SPAGNOLETTA.—**Death of St. Jerome.**
316. LO SPAGNOLETTA.—**Study of Man's Head.**
317. LO SPAGNOLETTA.—**St. John Chrysostom. ?**
318. LO SPAGNOLETTA.—**Death of a Saint.**
319. LO SPAGNOLETTA.—**Figures.**
320. LO SPAGNOLETTA.—**Lion and Slave.**
321. SALVATOR ROSA, (painter, poet, actor; b. near Naples, 1615, d. Rome, 1673; taught by T. Francazone, his brother-in-law, by Lanfranco [see No. 95], who generously assisted his poverty, by A. Falcone [Neapolitan, 1600-1665], and by Lo Spagnoletto [see No. 314];—facile and original; as a landscapist, chose deserts and gloomy solitudes; good portrait-painter.) **Subject doubtful.**
322. SCHOOL OF LO SPAGNOLETTA, [see No. 314].—**In the Garden of Gethsemane.**
- 323, 324, 326, 328, 333. SALVATOR ROSA, [see No. 321].—**Landscapes.**
325. SALVATOR ROSA.—**The Sacrifice of Isaac.**
327. SALVATOR ROSA.—**Mercury and Argus. (?)**
329. SCHOOL OF SALVATOR ROSA.—**Landscape.**
330. SALVATOR ROSA.—**Man with Jug.**
331. UNKNOWN.—**The Sacrifice of Abel.**
332. SALVATOR ROSA.—**Cavalry Battle.**
334. FEDELE FISCHETTI, (?).—**Historical Scene.**
335. SALVATOR ROSA.—**Study of an Actor.**
336. UNKNOWN.—**Cavalry Charge**
337. SALVATOR ROSA.—**Study of Cattle.**

CASE XVII. VENETIAN SCHOOL.

338. JACOPO PALMA, called IL VECCHIO, "the Elder," (b. Serinalta, 1480, d. 1528; study of Giorgione's works [see No. 352] released him from stiffness of Giovanni Bellini [Venetian, 1422-1512], and gave something of Titian's richness of color;—attended more to finish than to design.) **Symbolic Figure with Spear and Helmet.**
339. TIZIANO VECELLI DA CADORE, (b. Cadore, 1477, d. Venice, 1576; taught by Sebastiano Zuccati [Venetian, flourished about 1490].

Gentile Bellini [Venetian, 1421-1501] and Giovanni Bellini [Venetian, 1422-1512]; first developed under influence of Giorgione [see No. 352], whom he succeeded; early popular in Italy and Spain:—the prince of colorists; not remarkable in design or drawing; excellent portrait-painter and landscapist.) **Man and Woman.**

340. PALMA IL VECCHIO, [see No. 338.]—**Symbolic Figure.**
341. PALMA IL VECCHIO.—**Bishop and Two Saints.**
342. POLIDORO, called VENEZIANO, (b. Venice, 1515, d. 1565; full name unknown; pupil and imitator of Titian [see No. 339];—of moderate ability.) **Roman Gallies.**
343. PALMA IL VECCHIO.—**Juno. (?)**
344. DOMENICO CAMPAGNOLA, (painter, engraver; flourished at Venice 1520-1540; pupil of Titian [see No. 339];—surpassed him in some points; excelled in delineation of the nude and in landscape.) **Landscape, looking Seaward.**
345. SCHOOL OF TITIAN, [see No. 339.]—**Landscape.**
346. TITIAN.—**Portrait.**
347. NICCOLA GRAFFI, (?).—**Victims of the Plague.**
348. ANDREA SCHIAVONE, called IL MEDULA, "the faulty," (b. Sebenico, Dalmatia, 1522, d. Venice, 1582; hampered by poverty; practised alone from prints of Parmegiano [see No. 171], and worked as house-painter; attracted Titian's notice [see No. 339] and was taken into his school; became an assistant of Titian;—very deficient in drawing, but an excellent colorist.) **The Garden of Eden.**
349. SCHOOL OF TITIAN, [see No. 339.]—**Sleeping Figures.**
350. PAOLO CAGLIARI, called PAOLO VERONESE, (b. Verona, 1532, d. 1588; sculptor's son; studied with uncle Antonio Badile [Veronese, 1480-1560]; early famous at home; successful in competition at Venice;—liked scenes of regal luxury where magnificence of costume and accessories was displayed; elegant colorist.) **The Sword of Damocles.**

CASE XVIII. VENETIAN SCHOOL, (*continued from Case XVII.*)

351. TITIAN, [see No. 339.]—**Trees.**
352. GIORGIO BARBARELLI, called GIORGIONE, "the big George," (b. Castelfranco, 1477, d. 1511; pupil of Giovanni Bellini [Venetian, 1422-1512]; comrade of Titian [see No. 339]; studied Leonardo's works [see No. 174];—the first to abandon the strict style of Bellini for free and bold design and rich color; dignified, broad, harmonious; first-rate portrait-painter.) **Landscape.**
353. PALMA IL VECCHIO, [see No. 338.]—**Death of a Saint.**
354. POLIDORO, [see No. 342.]—**Roman Procession.**

- 355. TITIAN, [see No. 339.]—Woodland Scene.
- 356. POLIDORO.—Soldiers Carrying Urns.
- 357. PAOLO VERONESE, [see No. 350.]—The Finding of Moses.
- 358. SCHOOL OF TITIAN.—Saint Adoring the Madonna and Child.
- 359. 362. TITIAN.—Landscapes.
- 360. UNKNOWN, (after Titian)—Landscape.
- 361. GIORGIONE, [see No. 352.]—River-View.
- 363. TITIAN.—The Entombment of Christ.
- 364. SCHOOL OF TITIAN.—Two Figures.
- 365. TITIAN.—Figures.
- 366. TITIAN, or his SCHOOL.—Child Surrounded by Figures.
- 367. TITIAN.—Saint Reading.
- 368. SCHOOL OF TITIAN.—Studies of Man in Toga.
- 369. TITIAN.—Landscape.
- 370. PAOLO VERONESE, [see No. 350.]—Studies of Heads.
- 371. SCHOOL OF TITIAN.—The Holy Family.
- 372. PAOLO VERONESE.—Martyrdom of a Saint.
- 373. PAOLO VERONESE.—A Music-Lesson.

CASE XIX. VENETIAN SCHOOL, (*continued from Case XVIII.*)

- 374. GIACOMO ROBUSTI, called IL TINTORETTO, "the little dyer," (b. Venice, 1512, d. 1594; pupil of Titian [see No. 339] for a short time; founded an academy and endeavored to inaugurate a new style,—combining coloring of Venetians with grand design of Florentines; extraordinarily versatile and rapid; even extravagant and careless; original and powerful.) **The Sacrifice of Noah.**
- 375. PAOLO VERONESE, [see No. 350.]—Washing Christ's Feet.
- 376. GIOVANNI BATTISTA TIEPOLO, (b. Venice, 1693, d. Madrid, 1770; pupil of Lazzarini [Venetian, 1654-1730]; first imitated G. B. Piazzetta [Venetian, 1632-1754]; then studied Paul Veronese [see No. 350]; —extravagant, impetuous, ready; most successful in very extended work.) **Design for Ceiling.**
- 377. TIEPOLO.—Figures.
- 378, 382. TIEPOLO.—Designs for Ceilings.
- 379. IL TINTORETTO, [see No. 374.]—Washing Christ's Feet.
- 380. TIEPOLO.—Head of a Saint.

381. TIEPOLO.—**Prison Scene.**
383. IL TINTORETTO.—**Christ Bearing the Cross.**
384. IL TINTORETTO.—**Monk Reading.**
385. IL TINTORETTO.—**Bishop with Book.**
386. JACOPO PALMA, called IL GIOVANE, "the Younger," (b. Venice, 1544, d. 1628; educated himself from works of Tintoretto and Titian [see No. 339]; attracted notice of wealthy noble; sent by him to Rome; returning to Venice became very popular and famous;—ready and daring, often incorrect; coloring fresh and tender.) **St. Jerome.**
387. PALMA IL GIOVANE.—**St. Anthony.**

CASE XX. VENETIAN SCHOOL, (*continued from Case XIX.*)

388. IL TINTORETTO, [see No. 374.]—**The Writing on the Wall.**
389. IL TINTORETTO.—**Susannah and the Elders.**
390. IL TINTORETTO.—**Angels and Cherubs.**
391. IL TINTORETTO.—**Historical Scene.**
392. IL TINTORETTO.—**Mary Magdalene and Christ.**
393. IL TINTORETTO.—**Raising of Jairus's Daughter.**
394. IL TINTORETTO.—**The Scourging of Christ.**
395. PAOLO VERONESE (?), [see No. 350.]—**An Execution.**
396. UNKNOWN.—**An Angel.**
397. GIULIO CARPIONI, (b. Venice, 1611, d. 1674; pupil of Il Paduanino [Venetian, 1590-1650], follower of Paul Veronese [see No. 350];—excelled in historical scenes, in bacchanals and in small sacred subjects.) **The Coronation of the Virgin.**
398. GASPARO DIZIANI, (b. Belluno, d. 1667; studied with Sebastiano Ricci [Venetian, 1659-1734], famous for theatrical pictures and decorations; extensively employed in Germany and Italy.) **Design for Altar-Piece.**
399. TIEPOLO, [see No. 376.]—**Subject doubtful.**
400. UNKNOWN.—**The Madonna and Child Adored by Two Saints.**
401. SCHOOL OF TITIAN, [see No. 339.]—**Martyr Bound to the Stake.**
402. CARLO VERONESE (?).—**Bacchanals.**
403. FRANCESCO GUARDI, (b. Venice, 1712, d. 1793; pupil of Canaletto [Venetian, 1697-1768]; painter of architectural views in Venice;—surpassed his master.) **Venetian Scene.**
404. UNKNOWN.—**Pope Alexander III. and the Emperor Frederick Barbarossa.**

CASE XXI. DUTCH AND FLEMISH SCHOOLS.

- 405-410, 412. LUCAS JACOBS, called LUCAS VAN LEYDEN (?), (painter, engraver; b. Leyden, 1494, d. 1533; son of obscure painter; taught by his father and by C. Engelbrechtsen [Dutch, 1468-1533]; remarkably precocious; intimate friend of Dürer [see No. 446];—called the “patriarch” of the Dutch school; adhered to the stiff, Gothic style; eminent in composition and color; very distinguished engraver, ranking with Dürer and Raimondi [see No. 11.]) **The Story of Queen Esther, in seven scenes.**
411. REMBRANDT GERRETZ, called VAN RHYN, (painter, engraver; b. near Leyden, 1606, d. Amsterdam, 1674; pupil of Jacob van Zwaanenbergh; 1630, settled in Amsterdam; indefatigable student of peasants, servants, and the lower classes everywhere;—the master of chiaroscuro; faithful in design, harmonious in color, vivacious, forcible; a first-rate portrait-painter and engraver.) **Two Men.**
413. SIR ANTHONY VANDYCK, (b. Antwerp, 1599, d. Blackfriars, London, 1641; son of a painter on glass; pupil of Henry van Balen [Flemish, 1560-1632], and of Rubens [see No. 431]; advised by the latter to keep solely to portraiture; in 1619, visited Venice, Genoa, Rome, Palermo; disturbed by hostility at home, went to England in 1629 and again in 1631; knighted in 1632; became immediately popular;—charming and well-balanced in composition and color; one of the best of portrait-painters; very rapid in execution.) **The Madonna and Child Surrounded by Cherubs.**
414. REMBRANDT VAN RHYN, [see No. 411.]—**Figure of a Man.**
415. REMBRANDT VAN RHYN.—**Adoration of the Magi.**
416. REMBRANDT VAN RHYN.—**Man Writing.**
417. DAVID TENIERS, called THE ELDER, (b. Antwerp, 1582, d. 1649; studied under Rubens [see No. 431] and at Rome under Elsheimer [German-Italian, 1574-1620];—inclined to humorous subjects; unfortunately overshadowed by his son.) **Subject doubtful.**
418. REMBRANDT VAN RHYN.—**Landscape and Tower.**
419. ADRIAN VAN OSTADE, (painter, engraver; b. Lubeck, 1610, d. Amsterdam, 1685; a pupil of Francis Hals [Dutch, 1584-1666];—represented scenes in low life with great truth and force.) **The Itinerant Fiddler.** (Signed and dated 1673.)

CASE XXII. DUTCH AND FLEMISH SCHOOLS, (*continued from Case XXI.*)

420. PAUL BRIL, (b. Antwerp, 1554, d. Rome, 1626; began with an obscure artist, but soon set out for Rome to study under his brother Matthew [Dutch-Italian, 1550-1584]; succeeded him at the Vatican; studied Titian's landscapes [see No. 339.]) **Landscape.**

421. JACOB RUYSDAEL, (b. Haarlem, 1630, d. 1681; learned without a master; encouraged by Berghem [Dutch, 1624-1683]; devoted himself to scenery near Haarlem and on the Rhine;—designed from nature with great success.) **River Scene.**
422. REMBRANDT VAN RHYN, [see No. 411.]—**Wayside Inn.**
423. DAVID TENIERS, called THE YOUNGER, (b. Antwerp, 1610, d. Brussels, 1694; studied with his father [see No. 417], Adrian Brouwer [Dutch, 1608-1640], and Rubens [see No. 431]; court-painter to Archduke Leopold;—like his father, worked upon rural themes, but with far greater spirit and skill; a wonderful imitator.) **Studies of Peasants.**
424. ANTON FRANS BOUDEWYNS, (about 1700.)—**Peasants.**
425. UNKNOWN.—**A Fight.**
426. FRANCIS POURBUS, called THE YOUNGER, (b. Antwerp, 1570, d. Paris, 1622; son of F. Pourbus, the Elder [Flemish, 1540-1580]; started for Italy, but settled in Paris on the way, and became a prominent portrait-painter.) **Portrait.**
427. VANDYCK, [see No. 413.]—**Mary and the Dead Christ.**
428. UNKNOWN.—**Historical Scene.**
429. UNKNOWN.—**Cavalry.**
430. UNKNOWN.—**Cattle.**
431. PETER PAUL RUBENS, (b. Cologne, 1577, d. 1640; pupil of Tobias Verhaecht [Dutch, 1566-1631], Adam van Oort [Dutch, 1557-1641], and Otho Venius [Dutch, 1556-1634]; received also a good general education; visited Italy for study; became attached to court of Mantua; 1605, sent as envoy to Spain; 1608, returned to Antwerp; established school of painting; 1620-30, traveled in France, Spain and England as artist and ambassador;—very prolific, magnificent and varied; brilliant colorist; bold and vigorous designer.) **Figures.**
432. RUBENS.—**Portrait of Himself.**
433. RUBENS.—**Study of Dogs.**
434. RUBENS.—**Man and Woman.**
435. VANDYCK, [see No. 413.]—**The Madonna and Child, with Cherubs.**
436. VANDYCK.—**Saint in Ecstasy.**
437. UNKNOWN.—**Portrait.**
- 438, 439. REMBRANDT VAN RHYN, [see No. 411.]—**Buildings.**
440. REMBRANDT VAN RHYN.—**Interior.**
- 441, 442. DAVID TENIERS, THE ELDER, [see No. 417.]—**Scenes at a Fair.**

443. VANDYCK, [see No. 413.]—**Selene and Endymion.**
 444. UNKNOWN.—**A Martyrdom.**
 445. UNKNOWN, (Flemish School.)—**Decorative Group.**

CASE XXIII. GERMAN AND SPANISH SCHOOLS.

446. ALBRECHT DÜRER, (painter, engraver; b. Nuremburg, 1471, d. 1528; goldsmith's son; taught by Wohlgemuth [German, 1434-1519]; —hampered by conventional style of his time and country, but made great advances upon his predecessors in composition, design and coloring; preëminent in technique of engraving.) **Study for Engraving of the Knight.**
447. JONAS UMBACH, THE YOUNGER, (?).—**A Large Building.** (Signed and dated 1747.)
448. UNKNOWN.—**The Death of Socrates.**
449. JOHANN GEORG WAGNER, (b. Dresden, 1732, d. 1767; pupil of Dietrich [German, 1712-1774];—a charming landscapist.) **Cascade.**
450. UNKNOWN.—**River Landscape.**
451. UNKNOWN.—**Subject doubtful.**
452. LUCAS SUNDER, called LUCAS CRANACH, (painter, engraver; b. Cranach, 1470, d. 1553; court-painter of Saxony;—adhered to the stiff style prevalent before Dürer's reformation [see No. 446.]) **Christ Proclaimed King.**
453. ALBRECHT DÜRER (?), [see No. 446.]—**A Head.**
454. MARTIN SCHOEN or SCHONGAUER, (painter, engraver; lived in the 15th century; his biography is in dispute;—one of the earliest engravers on copper) **Historical Scene.**
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455. BARTOLOMÉ ESTEBAN MURILLO, (b. Seville, 1618, d. 1685; studied under Juan del Castillo [Spanish, 1584-1640], and under Velasquez [see No. 459]; never left Spain, but by studying at Madrid and by observation, developed a refined and original style having both naturalness and beauty.) **Studies for a Madonna.**
- 456, 458. UNKNOWN, (Spanish, 17th century.)—**Decorative Designs.**
457. FRANCISCO ZURBARAN, (b. near Seville, 1598, d. 1662; pupil of Juan de las Roelas [Spanish, 1560-1625]; called the Caravaggio of Spain [see No. 313]; court-painter;—particularly successful as painter of monks; in the first rank of the Spanish school.) **A Death-Scene.**
459. *Don* DIEGO VELASQUEZ DE SILVA, (b. Seville, 1599, d. 1660; taught by Francisco Herrera [Spanish, 1576-1656] and by Pacheco [see No. 465]; 1622, to Madrid; after painting the King's portrait,

became court-painter; 1629, to Italy for study; again in 1648, in pursuit of collections for the King;—the best of Spanish painters; peculiarly prosperous throughout his life.) **Figure of a Girl.**

460. VELASQUEZ.—**Mother and Baby.**

461. FRANCISCO ZURBARAN, [see No. 457.]—**St. Adrian.** (Signed.)

CASE XXIV. SPANISH SCHOOL, (*continued from Case XXIII.*)

462. VELASQUEZ, [see No. 459.]—**Cavalry Battle.**

463. DOMENICO TEOSCOPOLI, called IL GRECO, (b. Greece, 1548, d. Madrid, 1625; a close follower of Titian [see No. 339];—without much originality.) **Man Kneeling.**

464. CLAUDIO COELLO, (b. Madrid, d. 1693; pupil of Rizi [Spanish, 1608-1685]; careful student of Italian works; never left Spain, but became very famous there.) **A Baptism.**

465. FRANCISCO PACHECO, (painter, author; b. Seville, 1571, d. 1654; studied under Luis Fernandez [Spanish, 1594-1654]; head of an excellent academy; censor of pictures under the Inquisition;—learned rather than talented.) **A Martyrdom.**

466. UNKNOWN.—**The Madonna, Child and St. John.**

467. VELASQUEZ, [see No. 459.]—**Figures.**

468. VELASQUEZ.—**Curtius Riding into the Chasm.**

469. MURILLO, [see No. 455.]—**Coronation of a Saint.**

470. MURILLO.—**A Saint, with Angels.**

471. MURILLO.—**Death of a Saint.**

472. SCHOOL OF MURILLO.—**Child and Angel.**

473. FRANCISCO ZURBARAN, (see No. 457.)—**Composition for Altar-piece.**

474. VELASQUEZ.—**Man Praying.**

475. SCHOOL OF MURILLO.—**The Madonna and Child.**

476. VELASQUEZ.—**Portrait.**

477. VELASQUEZ.—**The Infanta on Horseback.**

478. UNKNOWN.—**Monk, with Angel and Picture.**

479. MURILLO.—**Figures.**

CASE XXV. FRENCH SCHOOL.

480. JEAN JOUVENET, (b. Rouen, 1644, d. 1717; instructed by his father and by Poussin [see No. 481]; 1665, academician; very popular; losing use of his right hand, continued with left.) **Historical Scene.**

481. NICHOLAS POUSSIN, (b. Audely, 1594, d. Rome, 1665; well educated by his father; pupil of Quintin Varin; 1612, to Paris, but found no desirable teacher; 1624, to Rome; after much hardship, gained recognition; 1639, returned; 1642, escaped from quarrels of the court to Rome; remained there till his death;—represented poetical subjects with success; his constant study of the antique led to simplicity and distinctness.) **Sacrificial Procession.**
482. FRANÇOIS CLOUET JANET, (b. Tours, 1500, d. Paris, 1574; pupil of his father and of Holbein; court-painter and valet to several kings, from 1541 to 1574.) **A Girl's Head.**
483. JACQUES CALLOT, (engraver; b. Nancy, 1593, d. 1635; early in Italy; pupil of Cantagallina [Florentine, 1530—about 1630], Giulio Parigi [Florentine, d. 1635], and P. Thomassin [French-Roman, 1536—after 1613];—very spirited and original; his small drawings are much admired.) **Horsemen and Dogs.**
484. CALLOT.—**The Rape of the Sabines.** (?)
485. JACOPO CORTESE, called IL BORGOGNONE, "the Burgundian," (b. St. Hippolyte, 1621, d. Rome, 1676; son of obscure artist; entered the army and sketched army scenes; 1639, to Bologna and Rome;—a great battle-painter, spirited and masterly.) **Cavalry Battle.**
486. MARIE LOUISE ELIZABETTE LEBRUN, (b. 1755, d. 1842; pupil of Davesne, Briard [French, d. 1777], and Jos. Vernet [French, 1714-1789]; traveled throughout Europe; painted portraits, semi-allegorical subjects, and landscapes.) **Portrait of a Lady.**
487. CALLOT.—**Figures.**
488. CALLOT.—**Cavalry Skirmish.**
489. EUSTACE LE SUEUR, (b. Paris, 1617, d. 1655; sculptor's son; pupil of Vouet [French, 1582-1641]; an imitator of Raphael [see No. 2]; 1640, academician;—simple and strong, but very unequal.) **Healing the Sick.**
490. CLAUDE GELÉE, called CLAUDE LORRAINE, (b. Chamagne, 1600, d. Rome, 1682; very poor in youth; early to Rome and Naples; pupil of Godfrey Waal at Naples and of Agostino Tassi at Rome [Roman, 1566-1642]; traveled in northern Italy and France; suffered repeated disasters; reputation finally established;—careful student of nature; one of the great landscapists.) **River Scene.**

CASE XXVI. FRENCH SCHOOL, (*continued from Case XXV.*)

491. IL BORGOGNONE, [see No. 485.]—**A Soldier.**
492. CALLOT, [see No. 483.]—**Horsemen and Archers.**
493. IL BORGOGNONE.—**Horsemen Fighting.**

494. CLAUDE LORRAINE, [see No. 490.]—House and Trees.
495. IL BORGOGNONE.—Cavalry Charge.
496. NICHOLAS POUSSIN, [see No. 481.]—Man's Head.
497. CALLOT.—A Boar-Hunt.
498. CALLÔT.—Woman and Child.
499. CALLOT.—Caricature of Spaniard.
500. CLAUDE LORRAINE.—Landscape, with Ruined Tower.
- 501, 502. CLAUDE LORRAINE.—Studies of Trees.
503. CALLOT.—Athletes.
504. SCHOOL OF BOUCHER, [see No. 511.]—Allegorical Composition.
505. CALLOT.—Figures.
506. CALLOT.—Study of a Horse.
507. CALLOT.—Soldiers and Prisoner.
508. CLAUDE LORRAINE.—Harbor Scene.
509. PIERRE SUBLEYRAS, (b. Usés, 1699, d. Rome, 1749; taught by his father, by Antoine Rivalz [French, 1667-1735], and at the Academy; 1726, Grand Prize; went to Rome, becoming eminent in portraiture;—escaped the false tendencies of the time; possessed great fidelity and naturalness.) **Mary and Elizabeth.**
510. CLAUDE LORRAINE, [see No. 490.]—Coast Scene.
511. FRANÇOIS BOUCHER, (painter, engraver; b. Paris, 1704, d. 1768; pupil of François le Moine [French, 1688-1737]; very popular; masterly only in execution.) **The Fall of Phaeton.**
512. CALLOT, [see No. 483.]—Study of Horse.
513. CALLOT.—Horses' Heads.
514. CALLOT.—Fencers.
515. NICHOLAS POUSSIN, [see No. 481.]—Historical Scene.
516. ANTOINE WATTEAU, (b. Valenciennes, 1684, d. 1721; long unable to have a master; finally befriended by a humble engraver; tried historical painting; studied at the Academy; developed an original style;—chose social, pastoral and military subjects, giving each a peculiar piquancy and character.) **Cottage and Garden.**
517. UNKNOWN.—Woodland Landscape.
518. CALLOT.—Soldiers.
519. FRANÇOIS BOUCHER, [see No. 511.]—Cupids.
520. ANTOINE WATTEAU, [see No. 516.]—Rural Cottage.

521. ANTOINE WATTEAU.—**Lady and Children.**
 522. ANTOINE WATTEAU.—**Domestic Scene.**
 523. JEAN BAPTISTE GREUZE, (b. Tournus, 1726, d. Paris, 1805; pupil of Grandon; painted fancy subjects, particularly heads of young girls;—coloring exquisite.) **Christ Carrying the Cross.**
 524, 525. JEAN MICHEL MOREAU, (engraver; b. Paris, 1741, d. 1814; 1781, academician; employed as illustrator.) **Rustic Scenes.**

CASE XXVII. ARCHITECTURAL AND DECORATIVE DESIGNS.

526. ROMAN SCHOOL, (16th or 17th century.)—**Facade.**
 527. SCHOOL OF MICHAEL ANGELO, [see No. 27.]—**Ceiling.**
 528. UNKNOWN.—**Porte Cochère.**
 529. ROMAN SCHOOL, (17th century.)—**Arched Gateway.**
 530. ROMAN SCHOOL, (16th century.)—**Wall, with Statues.**
 531. ROMAN SCHOOL, (16th century.)—**Ceiling.**
 532, 536, 540. DANIELE DA VOLTERRA, [see No. 89.]—**Friezes.**
 533. ROMAN SCHOOL, (16th century.)—**Archway.**
 534. UNKNOWN.—**Wall Decoration.**
 535. CHERUBINO ALBERTI, (painter, engraver; b. Borgo S. Sepolcro, 1552, d. Rome, 1615; pupil of his father Michele [Roman, b. 1527]; historical painter;—an excellent engraver.) **An Etruscan Antique.**
 537. *Cavaliere* G. P. PANNINI, [see No. 120.]—**Ruins at Rome.**
 538. ROMAN SCHOOL, (16th century.)—**Frieze.**
 539. ANTONIO SANGALLO, (architect; b. Mugello, near Florence, 1482, d. Terni, 1546; pupil of his uncle Giulio [1448-1517] and Antonio [about 1450-1534], and of Bramante [1450-1514]; in 1536, became architect of St. Peter's; was extensively employed.) **Ornament.**
 541. DANIELE DA VOLTERRA, [see No. 89.]—**Details.**
 542, 543. DANIELE DA VOLTERRA.—**Frieze, and Section of Wall.**
 544. CHERUBINO ALBERTI, [see No. 535.]—**Arch of Constantine.**
 545, 546. GIOVANNI DA UDINE, (b. Udine, 1489, d. Rome, 1561; pupil of Giorgione [see No. 352] and Raphael [see No. 2]; assisted the latter upon accessories; famous for arabesques and grotesques and for perfect imitations of animals and furniture.) **Wall-Decorations.**
 547, 553. GIOVANNI DA UDINE.—**Details.**
 548. ROMAN SCHOOL, (17th century.)—**Armor.**

549. ROMAN SCHOOL, (17th century.)—Court-yard.
550. ANDREA POZZO, [see No. 100.]—Ceiling.
551. *Cavaliere* G. L. BERNINI, [see No. 92.]—Altar.
552. GIOVANNI' DA UDINE.—Wall-Decoration.
554. *Cavaliere* G. L. BERNINI.—Fountain.
555. ROMAN SCHOOL, [17th century.]—Tablet.
556. DANIELE DA VOLTERRA.—Details.
557. CHERUBINO ALBERTI, [see No. 535.]—Ceiling.
- 558, 559. DANIELE DA VOLTERRA.—Wall and Ceiling-Decoration.
560. *Cavaliere* G. L. BERNINI.—Stairway.
561. FILIPPO BRUNELLESCHI (?), (architect; b. Florence, 1377, ⁿd. 1444; the first to revive the theory of perspective and to employ the three Grecian orders; began the Renaissance of architecture.)—**Studies for External Walls.**
- 562, 563. MICHAEL ANGELO.—Details.
564. ANTONIO SANGALLO, [see No. 539.]—Wall-Decoration.
565. SEBASTIANO SERLIO, (architect, author; b. Bologna, 1475, d. Fontainebleau, 1552; pupil of Peruzzi [see No. 146]; student of Vitruvius and of ancient remains; traveled throughout Italy; 1541, architect of Fontainebleau; wrote very learned treatise on the five orders.)—**Elevation of House.**
566. ANTONIO SANGALLO.—Elevation and Section of Building.
567. MICHAEL ANGELO.—Stairway and Corridor.
- 568, 570, 572. JACOPO TATTI, called SANSOVINO, (sculptor, architect; b. Florence, 1479, d. 1570; pupil of Andrea Contucci [Florentine, 1460-1529], Giulio Sangallo [1443-1517], comrade of Andrea del Sarto [see No. 23]; employed at Florence and Rome; 1527, driven to Venice; visited France; architect of the Library of St. Mark, at Venice; author of a work on floor-construction.)—**Studies of Entablature and Balustrade.**
569. M. A. COLONNA, [see No. 242.]—Frieze.
571. ANTONIO SANGALLO.—Archways and Balcony.
573. SANSOVINO.—Court-yards.
574. MICHAEL ANGELO.—Details.
575. ROMAN SCHOOL, (16th century.)—Ceiling-Decoration.

576. BALDASSARE PERUZZI, [see No. 146.]—**Wall-Decoration.**
577. ANTONIO SANGALLO.—**Details.**
578. MICHAEL ANGELO.—**Details.**
579. ROMAN SCHOOL, (16th century.)—**Wall-Decoration.**
580. GIORGIO VASARI, (painter, architect, author; b. Arezzo, 1512, d. 1574-6; taught by Michael Angelo [see No. 27], Andrea del Sarto [see No. 23], Il Rosso [see No. 113]; studied at Rome; 1544, went to Naples; architect of Palazzo Uffizi, Florence; first great historian of painting;—as an artist, too hasty and ambitious.) **Facade.**
581. SCHOOL OF MICHAEL ANGELO, [see No. 27.]—**Wall-Decoration.**
582. GIOVANNI MARIA GALLI, called BIBIENA, (b. Bibiena, near Bologna, 1625, d. 1665; pupil and follower of Francesco Albani [see No. 273]; father of several artists.) **Plaza, with Fountain.**
583. 585. SCHOOL OF MICHAEL ANGELO.—**Niche.**
584. 586, 587. FLORENTINE SCHOOL, (16th century.)—**Spandrel, and Details.**
588. ROMAN SCHOOL, (16th century.)—**Niche.**
589. BALDASSARE PERUZZI, [see No. 146.]—**Statue for Niche.**
590. SALVIATI, [see No. 48.]—**Niche.**
591. PIETRO BERRETINI DA CORTONA, (painter, architect; b. Cortona, 1596, d. Rome, 1669; studied at Rome; worked at Florence and Venice;—most successful in ceiling-decorations; composition elaborate and splendid, but often incorrect in detail.) **Corner of Ceiling.**
592. PIETRO DA CORTONA.—**Frieze.**
593. SCHOOL OF LUCA GIORDANO, [see No. 608.]—**Ceiling-Decoration.**
594. UNKNOWN.—**Facade of Building.**
595. MAURO TESI, (b. Modenese state, 1730, d. Bologna, 1766; with little instruction, became eminent as painter of architecture.) **Facade and Ruins.**
596. FRANCESCO GUARDI, (see No. 403.)—**Venetian Scene.**
597. PIETRO DA CORTONA.—**Ceiling-Decoration.**
598. PIETRO DA CORTONA.—**Frieze.**
599. *Cavaliere* DOMENICO CRESTI, called PASSIGNANO, (b. near Florence, 1558, d. 1638; pupil of Naldini [Florentine, 1537—after

- 1590] and Federico Zuccaro [see No. 69]; visited Venice; introduced a Venetian splendor of color into the Florentine style.) **Facade.**
600. DOMENICO GUARGENA, called FRA FELICIANO DA MESSINA, (b. Messina, 1610; pupil of Casembroodt [Dutch, flourished about 1650] and of Guido [see No. 212].) **Compartment of Ceiling.**
601. FLORENTINE SCHOOL, (16th century.)—**Plaza, with Obelisk.**
602. UNKNOWN.—**Arch of Septimius Severus.**
603. GIOVANNI BATTISTA BRACELLI, (painter, engraver; b. Genoa d. 1609; pupil of G. B. Paggi [Genoese, 1554-1627]; historical painter.) **Composition of Archways and Stairs.**
604. FRANCESCO GUARDI, [see No. 403.]—**Interior of Prison.**
605. SCHOOL OF PALLADIO, [see No. 611.]—**Ceiling-Decoration.**
606. SCHOOL OF PALLADIO.—**Facade.**
607. SCHOOL OF PALLADIO.—**Wall-Decoration.**
608. LUCA GIORDANO, called FA PRESTO, "hurry!", (b. Naples, 1632, d. 1705; pupil of Lo Spagnoletto [see No. 314] and Pietro da Cortona [see No. 591]; traveled in Italy; 1692, court-painter in Spain; afterwards in Naples;—the most rapid of painters; called "the Protean" from his marvelous powers of imitation.) **Frieze.**
609. MICHAEL ANGELO, [see No. 27.]—**Facade.**
610. SCHOOL OF LUCA GIORDANO.—**Ceiling-Decoration.**
611. ANDREA PALLADIO, (architect, author; b. Vicenza, 1518, d. 1580; student of Vitruvius and of antique remains; successor of Sansovino [see No. 568] at Venice; designed many villas;—learned and bold). **Tuscan Portico.**
612. UNKNOWN.—**Archways.**
613. UNKNOWN.—**Architectural Scene.**
- 614-617. VENETIAN SCHOOL, (16th century.)—**Ceiling-Decorations.**
618. LUCA GIORDANO, [see No. 608.]—**Ceiling.**
619. LUCA GIORDANO.—**Wall-Decoration.**
620. M. A. COLONNA, [see No. 242.]—**Frieze.**
- 621, 628. CHARLES DE LA FOSSE, (b. Paris, 1640, d. 1716; pupil of Charles le Brun [French, 1619-1690]; prize at the Academy; studied Venetian paintings in Italy; 1693, academician; invited to England; popular and brilliant.) **Pitchers.**
- 622, 623. GIOVANNI DA BOLOGNA, [see No. 245.]—**Halls.**

624. GIACOMONE DA FAENZA, (Faenzese, flourished about 1530; pupil of his father; follower of Raphael [see No. 2.]) **Vase.**
625. SCHOOL OF LUCA GIORDANO.—**Wall-Decoration.**
626. LUCA GIORDANO.—**Frieze.**
627. DOMENICO GUARGENA, [see No. 600.]—**Ceiling.**
629. UNKNOWN.—**Rotunda.**
630. M. A. COLONNA.—**Corner of Ceiling.**
631. VENETIAN SCHOOL, (16th century.)—**Ceiling.**
632. SCHOOL OF LUCA GIORDANO.—**Recess.**
633. LUCA GIORDANO.—**Corner of Ceiling.**

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